

KERAMIC STUDIA

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NEW YORK AND SYRACUSE

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WATCHING the general trend of things, we see a constantly increasing exodus from the leading studios to the summer schools of design or pottery where teachers and students are spending their time profitably studying and at the same time enjoying an outing, consequently the work in the regular season will be much stronger and better.

The decoration of porcelain in this country, while not a new thing, has only of late taken a serious and artistic turn, and it will be some time before certain principles are generally recognized. In the shops, as well as the studios, one sees a character in the designs different from those of two or three years ago, showing that in a commercial way also, there is a demand for better designs. Even in the cheaper wares where the design is stamped there is much more refinement and good taste than formerly. Indeed, many of the stenciled designs are excellent.

The makers of pottery, with their underglaze decorations, seem to have progressed more rapidly than the overglaze decorators, doubtless owing to the arts and crafts societies which accept nothing but the artistic, and from these the factories have taken a hint.

We have given illustrations from time to time of artistic pottery, which should have and doubtless has, given our subscribers suggestions and hints for overglaze decorations.

While it is perhaps a mistake to try to copy exactly the broad designs made under the glaze, in an overglaze decoration, still these decorations are teeming with suggestions that may be carried out in a more delicate manner on the porcelain surface. The spacing and general effect may be obtained with combinations of various materials; in other words, the same idea may be expressed with different mediums—enamels, bronzes, gold lustres, raised paste or flat washes of color or enamel with various outlines; there is no limit to the possibilities of overglaze decorations, and decorators are more fully realizing the fact.

NOTES FOR STUDENTS VISITING THE METROPOLITAN MUSEUM

[CONTINUED]

No. 146. Jar. Excellent design, top and bottom forming beautiful lines for the background.

No. 148. Note the way the gold is used on the blue.

No. 190. Cup. Note combination of color and the way the blue medallions are used, the design being in white.

No. 196. Good shape for panel and good design.

No. 223. Bottle vase. Fine all over design in the reserve oval, and good treatment of the neck.

No. 211. Plate. Delightful all over design in blue and white, fine distribution of color, note proportions of bands.

No. 205. Cup and saucer. Good design.

No. 204. Vase. Effective diaper pattern in panels.

No. 201. Plate. Good suggestions for medallions.

No. 202. Plate. Blue and white, fine in color and distribution of white.

No. 243. Octagonal plate. Note the background.

No. 230. Plate. Good border.

No. 311. Note proportions of bands.

No. 309. Plate. Note panels and the background.

No. 632. Plate. Note arrangement of blossoms on rim and treatment of background.

No. 357. Beautiful tone of blue and white and fine powdering of the white blossoms on blue—note background.

No. 395. Fine arrangement of medallions and good design.

No. 410. Vase. Good distribution of white on blue.

No. 427. Cup and saucer. Beautiful all over design and good proportion in bands.

No. 442. Plate. Good border suggestion for fish plate.

No. 960. Cup and saucer. Blue enamel background and gold design outlined in black, good all over design and extremely rich in effect.

No. 946. Jar. Very rich in effect, raised polychrome enamels on gold in panels, good proportions.

No. 972. Plate. Rich enamel effect. Note proportions in bands, also the fine diaper of background.

No. 965. Plate. Note the rich effect of the dark rose enamel on the lighter pink enamel of the rim in diaper pattern.

No. 962. Plate. Delicate running design of gold and very fine color in the rose enamel flower.

No. 982. Cup and saucer. Note curious treatment in medallions of the iron reds and the gold pinks.

No. 980. Grotesque treatment of animals, but good in color effect.

No. 954. Cup and saucer. Note effect of gold design in band, and the red diaper pattern.

No. 702. Note shape of medallions and the naturalistic treatment of flowers and curious tone in the leaves.

No. 873. Cup and saucer. Delightful design in red and gold on white.

No. 876. Another cup and saucer in red and gold on white. Note beautiful shape of panels.

No. 865. Cup and saucer. Beautiful and rich effect in the bands.

No. 1004. Vase. Fine color of rose enamel opaque, good design top and base.

No. 1019. Exquisite vase in rose enamel, transparent. Note the unevenness of the enamel background which makes the color vibrate, the effect being much more artistic than No. 1004, with a smooth even tone. The charming medallions at the top with a touch of black give great tone to this and also the orange red blossoms here and there which are handled in a masterly way. The yellow greens hold it together with the rose enamel.

No. 1002. Plate. Beautiful drawing of poppies.

No. 1045. Cup and saucer. Charming panels in red, white and gold.

No. 1083. Good all over design in the background.

- No. 1087. Cup and saucer—very rich in color.
 No. 1086. Note the exquisite quality of the white.
 No. 1136. Plate. Rich effect in the gold panels with polychrome enamels in design.
 No. 1157. Most excellent color scheme and arrangement of bands.
 No. 1146. Tray. Good design and fine tone of rose enamel.
 No. 1161. Cup and saucer. Orange on white, excellent effect for all over.
 No. 1135. Cup and saucer. Interesting arrangement of panels.
 No. 1164. Cup and saucer. Beautiful diaper pattern in gold on white. Good effect in the bands.
 No. 818. Charming bowl in red and white. Design in white shaded with red lines.
 No. 803. Vase. Good design top and base.
 No. 812. Cup. Good fret-work over the red.
 No. 786. Bowl. Effective and bold arrangement of blossoms and leaves.

Room 20—Japanese Porcelains and Pottery.

- No. 171. Ten sided plate. Beautiful in design and color. Note the effect of the red diaper pattern and the red outline.
 No. 113. Beautiful red bowl; near this is a Satsuma water vessel without a number which has on it innumerable bands, exquisite in color and design (enamel).
 Another bowl without a number is twelve sided, strong and good in color and design. (Case 19).
 Study well the imari bowls. The color and designs are bold and effective. Note the beautiful use of the bands and how much they add to the effect. In themselves they are a study.

Room 21.

- No. 193. Wine bottle. Beautiful in design and color. Note the combination.
 No. 201. Imari plate. Excellent effect in color. Note the emphasis of gold and the red.
 No. 318. Plate. Naturalistic arrangement of japonica—beautiful drawing.
 No. 385. Plate. Blue and white study in bands.
 No. 34. (Case 4). Deep cup. Rich combination of color. Note tone of red enamel and the background.



POPPY PLATE AND CONVENTIONAL DESIGN

Hattie V. Young-Palmer

INDICATE with pencil the position of poppy, poppy bud and leaves, Wash in background first. Begin with Ivory Glaze at top of plate and shade into Lavender Glaze and Greys beneath the poppy. Paint in the suggested scrolls while the background is still wet, using White Rose, Brown Green and Russian Green at the extreme edge of plate. For the poppy use Rose, having first given a delicate wash of Albert Yellow, shade with Lavender Glaze and White Rose.

Keep the inside of poppy warm in tone. Intensify with powdered color, using Yellow Brown over leaves and background of lower right side.

CONVENTIONAL DESIGN

THIS design may be used for stein. Outline in either Green Gold or Black, main background in Ashes of Rose, lower background in Dark Green, leaves, stems and buds in Verdigris. Poppies in Peach Blossom. The small bands above and below in Ashes of Rose, Purple Black and Peach Blossom.



CHOCOLATE CUP AND SAUCER DESIGN - CATHARINE SINCLAIR

AFTER carefully tracing design, outline in black, using a little Dark Blue (Lacroix) with it to give better tone. The design with bands and handle are in gold. The small spaces in

which the berries are placed and inside of cup are in Ivory Lustre and the rest of cup and saucer in Yellow Brown Lustre. The gold should be applied twice and lustre three times.



POPPY PLATE—HATTIE V. YOUNG-PALMER



CONVENTIONAL POPPY DESIGN—HATTIE V. YOUNG-PALMER



DESIGN FOR FISH SET—ADELAIDE A. ROBINEAU

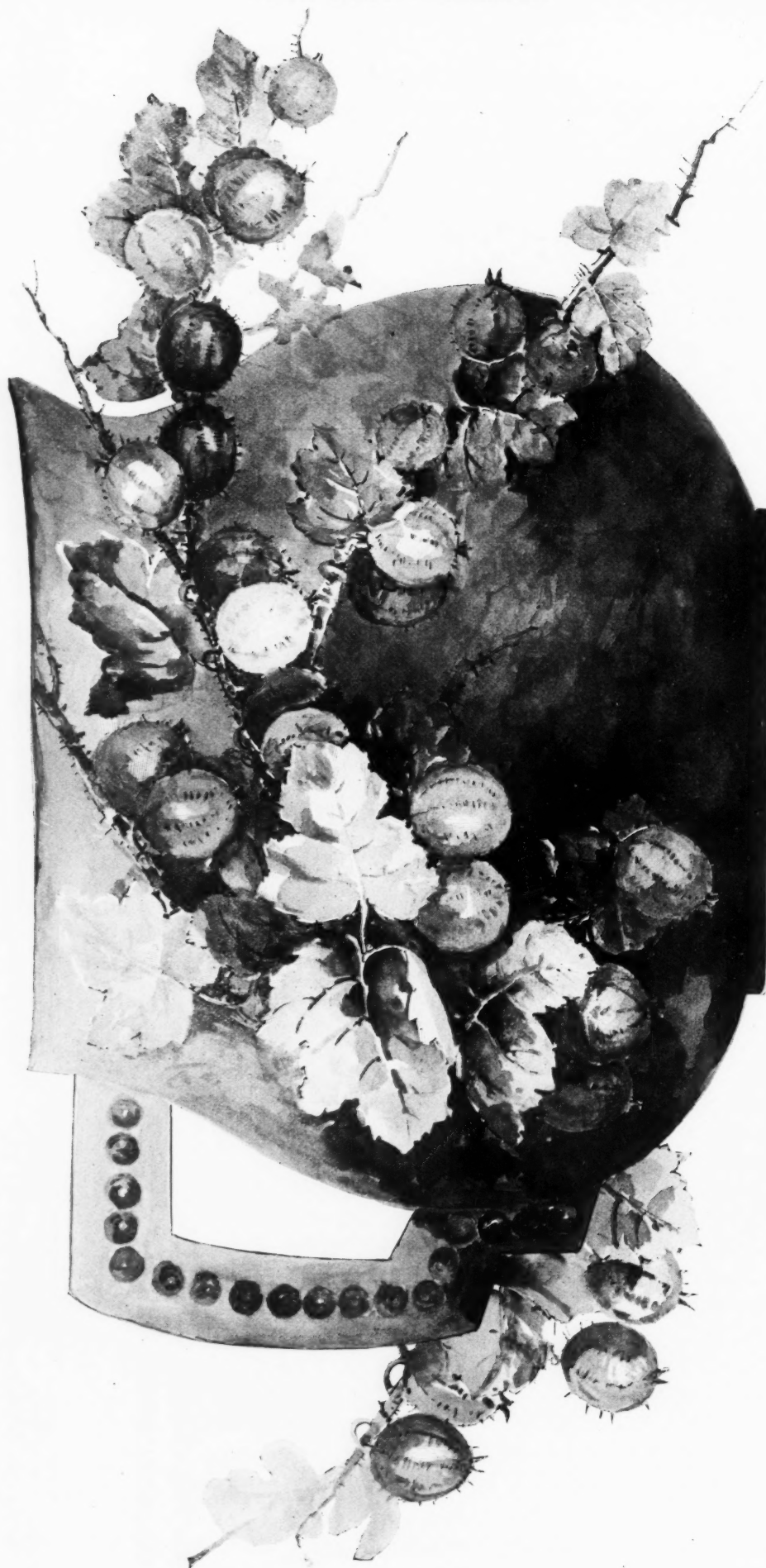
It is intended that this design should be carried out in Copenhagen Grey and Copenhagen Blue leaving the outlines white. A combination of Copenhagen Grey and Grey Green or a darker green would also be effective. Other good color schemes would be a combination of Grey Green with a

mixture of Royal Green $\frac{1}{2}$ and Copenhagen Blue $\frac{1}{2}$ or another shade of dark green, if preferred.

The Grey Green is also nice in combination with Copenhagen Blue alone. Two or three tones of Copenhagen Blue could also be used in carrying out the design.



DESIGN FOR BOWL—EMILY F. PEACOCK



DESIGN FOR PITCHER—GOOSEBERRIES—SECOND PRIZE—MARIAM L. CANDLER

TREATMENT FOR PITCHER—GOOSEBERRIES

Mariam L. Candler

CARE should be used in sketching in this design. Keep the berries as transparent as possible, using a light wash of Silver Yellow for the center of the prominent berries, modeling them with Moss Green, Brown Green and a light wash of Deep Red Brown on some of the riper ones. For the leaves use Moss Green, Brown Green, Russian Green and Shading Green, laid in flat washes. The shadow leaves and berries are painted in Warm Grey and Violet. Keep those fading into the background in the cool shades, viz.: a little deep Blue Green, mixed with Warm Grey or Violet of Iron. For the background use Dark Green and Roman Purple on the lower part of the handle, and around the lower part of the pitcher down to the base, then carefully blend the following colors: Apple Green, Russian Green and Ivory Glaze, keeping light tones near the top of the pitcher. For the second firing use the same colors, modeling and strengthening where needed. A little Finishing Brown may be used in accenting the leaves. Before firing, when the tints are dry, glaze with the same powder colors that were used in the background.

TREATMENT OF VASE, ARROW HEAD

Gertrude M. Brown

THE leaves and background of the border around the lower part of the vase are yellow green. The upper part to be tinted a pale blue green, with a deeper tone of the same in the water part above the border (use Apple and Russian Green). Outline the wave markings, stems, leaves and flowers in a deep rich green. The flowers are white with washes of Ivory Yellow and Warm Gray, and the round seed balls are also left white, or may be tinted the pale blue green, while their calyx cups are of the deeper tone. The root design in the border is in rich warm red, and the flowers are accented with the same in dots and markings (Warm Gray and Deep Red Brown.)

CLUB

NOTES

A member of the Bridgeport Ceramic Art Club gave a dinner, at which the new President, Mrs. Fannie Rowell, was the guest of honor. Mrs. Rowell will hereafter spend part of her time in Bridgeport, having recently built a studio there, and at the same time continue her work at her New York studio. The club is to be congratulated upon its choice for President.

IN THE STUDIOS

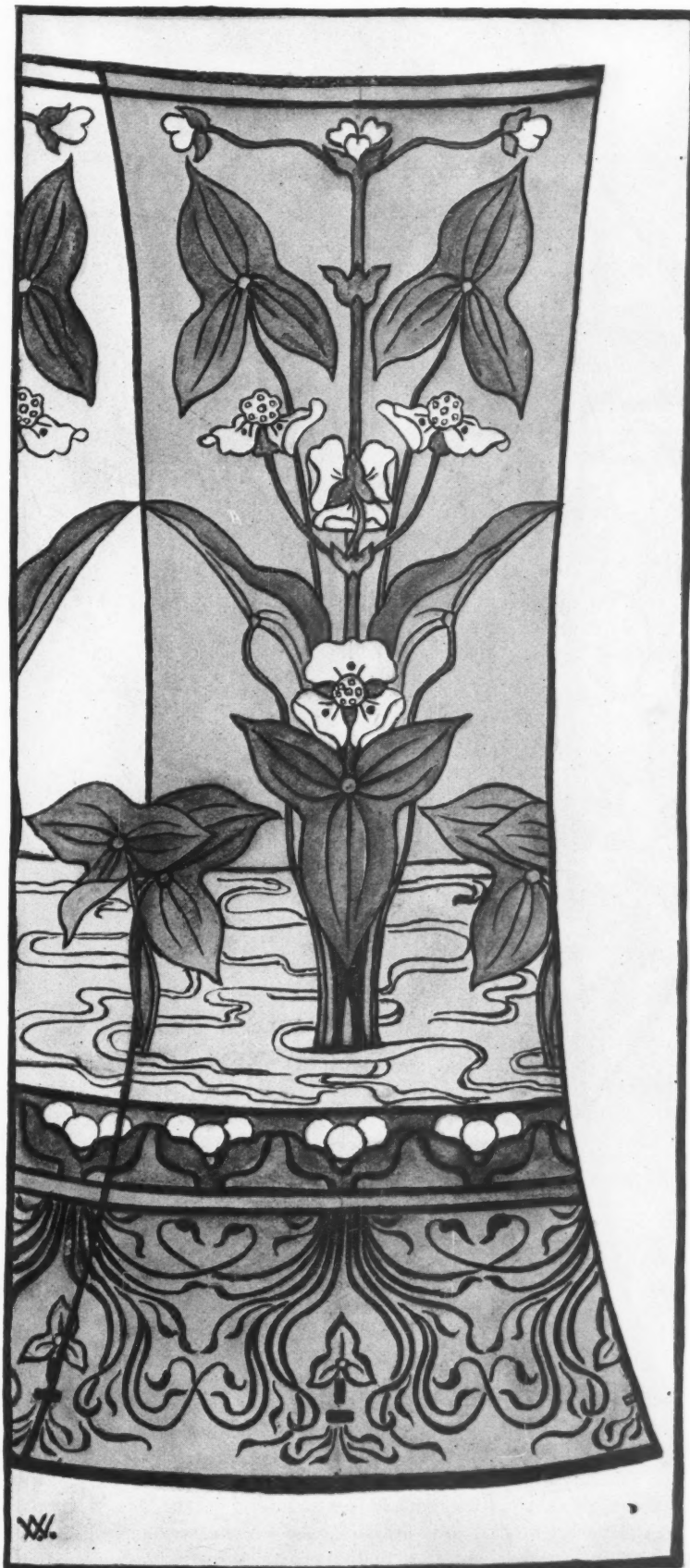
The Alfred Summer School of Keramics has just finished its second successful season.

Mr. Marshal Fry has been so busy with pupils that he has had very little time to devote to underglaze study, but he has nevertheless, laid a good foundation for the future, and we look for something quite worth while before long in this line.

Miss Maud and Miss Bessie Mason have spent the summer at Ipswich with Mr. Dow. We are looking for an interesting account from them of the work in designs there under his instruction.

The Chautauqua Summer School has also closed

another term, Mrs. Vance Phillips, Mrs. Safford and Miss Peacock being the instructors from New York.



DESIGN FOR VASE, ARROW HEAD—GERTRUDE M. BROWN



CONVENTIONAL PLATE, WILD CARROT MOTIF—M. M. MASON

FIRST tint or ground-lay the plate all over with either Neutral Yellow or Copenhagen Grey, and give a strong fire. The design is then applied as an enamel over the tint. If the Copenhagen Grey tone is used, the enamel is made by using three parts Royal Blue and one part Azure Glaze, with the addition of a touch of Albert Yellow. Mix it rather dry with Painting Medium and thin and float it in with Enamel

Medium. A slight vibration of color is quite desirable in this kind of design.

If the Neutral Yellow, which is particularly effective, is used as a tone, the Yellow may be omitted in the enamel and possibly a little Black added to deepen the blue.

When the enamel is used over a dusted or groundlaid tone the firing should be lighter than when used over a tinted one.



VIRGINIA CLEMATIS-MENTION-ELIZABETH BRAME VAN KIRK

FOR background tone use Copenhagen, adding for some purplish tones, Violet of Iron with small amount of Ruby Purple. Foliage is of Brown Green and Black Green glazed with Moss Green, using with Moss Green some Turquoise Green for wash over the highest lights of the most

prominent leaves. Blossoms are wiped out, then modeled with Moss Green, to which has been added Yellow Brown. The stamens are last wiped out very sharply. A pale tinge of Ivory over the stamens as well as the entire cluster of blossoms should be the last glazing.

ARTS OF THE CLIFF DWELLERS

PEPPER'S FINDS ON PREHISTORIC SITES IN CHACO CANYON

THE Pueblo Bonito in Chaco Canon, New Mexico, was explored by Mr. George H. Pepper, assistant in ethnology, in the Museum of Natural History. His finds embrace many things that were hardly expected and may have an important bearing on the problem of the population of America in a very remote epoch; and others which in their way surpass for artistic quality anything of the sort found in Mexico or Peru.

The cases are in the first large gallery to the westward on entering the main floor of the museum by the portal at the head of the stairway, after passing the middle gallery, where the stuffed beasts and birds are shown. On the south side is a series of cases containing models in plaster of typical pueblos like the Pueblo de Taos, and restored cliff dwellings, which may be fairly representative of the lofty eyries where Mr. Pepper dug the relics now partly arranged for public view.

Digging in the floors of these prehistoric caves, he came upon whole sets of jaws, apparently assembled with some purpose, either directly connected with religious worship or merely stored there against the day of festival, when they were brought forth for religious use. Ceremonial sticks in large quantities and different shapes were found, sometimes with the symbolical feather attached; long flutes of wood and other subjects belonging to the pre-Columbian past; but nothing to show the presence of white men, nothing that told of barter with the Spaniards or the influences of Spanish priests. Heaps of shells from the Pacific Coast there are, indicating trade with the California Indians, and at least one jar of brown pottery, which seems to have been brought from Mexico, and may have served as a model for the local jars in white pottery, of which there is a great wealth.

Modern times are not omitted; for some cases contain an interesting study of the blanket, basket, and pottery work of the Navajo Indians—the sumach roots and branches which yield the red dye when the juice is mingled with the ashes of the juniper, and the black dye when boiled down. Here is the Navajo wool in the fleece, and when shorn and treated with the vegetable dyes; the yarn in differing colors, the loom with a blanket partly wove, the blankets themselves in all their strong colors and designs, some of which are traceable far back to the pottery and textiles from the prehistoric sites. But the ancient remains are most curious.

There are quadruple jars of small size connected together, in which dyes and paints were kept, the decorations being conventional signs for frogs and tadpoles, creatures connected with water, and therefore commonest in a country of arid mesas and plateaus, where water is a question of life and death. Here is a double jar like a dumb-bell, with the spout on the handle, the two ends decorated with a flower pattern of five petals and five tendrils. Yonder is a grand jar, with a serpent decoration on its widest circumference, a bold spiral proceeding from a pattern of four longish squares; possibly we have here the remains of a rattlesnake figure in which the black points on the spiral represent the scales and the oblong squares at the other end, or stem end, the rattles. Big jars and bowls in solid black are fine in shape. Some of the more modern pieces are decorated in red and yellow and black, showing stags and bears, parrots or eagles and cocks, antelopes, flowers, with expanded petals, leaves and stalks, bold, simple decorations like mountain ranges, or terracelike, squared clouds. Here are modern rattles and a host of curious dolls, manikins, and devilkins made of cotton and leather,

painted and adorned with feathers and bows. Among the bowls is one whose decoration in bold black designs suggests the cuneiform from the Euphrates on a large scale—a design for all the world like the cuneiform of a fish—though there is no connection either by immigration or underlying meaning between the two.

These cases are interesting also for the record they contain of the evolution of pottery from basket work. We see the impression on the clay of certain baskets, into which the clay was originally pressed before being dried by the sun and by fire and then baked. Among the Witherill objects excavated in Utah which fill cases in the same gallery we find the mummies and the textiles of a very early race which seems to have understood basket work alone, not having reached the stage of pottery making, as was also the case of the Australians. But their baskets are certainly superb for quality and decorations, size, and usefulness, though the weave differs from that of the race whose remains are found above them in the Utah caves, and also from the weave of baskets made by modern Indians.

In Mr. Pepper's find in Pueblo Bonito, in New Mexico, one can see a bottle shaped jar of pottery in which the maker has not only built the bowl up by spiral ropes of clay as the early basket maker would carry round and round a rope of straw to form his basket bowl, but he has indented the rope of clay as he wound it, so that the outside is rough like plaited straw. It is a very pretty example of the evolution of pottery from forms in basketwork.

The decorations of this prehistoric pottery are often explainable only on the belief that the potter had a woven basket before him which he imitated, shape, design, and all, in clay, for these designs are natural in basketwork, but not natural in the united surface of a clay bowl or pot. Here, too, are the stones they used to polish the bowls with inside and out, and implements used for carving, weaving, and painting.

Unequaled in other collections of prehistoric America is the case containing inlays of turquoise or bone, jet and other materials, even on basketwork—but in the latter case the foundation fell to pieces as the object was excavated from the sand. Innumerable are the pieces of turquoise carved for mosaic and inlay purposes with stone implements, many also are the largest pendants and ear, nose, and breast ornaments. In one there was an imperfection in the stone, so the ancient jeweler has carefully drilled out the bad spot and fashioned a plug of turquoise which exactly fits the hole. In another case a pear-shaped piece of mosaic was needed, and this has been built of three pieces so perfectly fitting that one can scarcely see the lines of jointure. There are small ducks and pigeons of light stone, and a bird in jet with a decorative design in turquoise passing along its body and wings. A large shell has been shaped like a beetle and an inlay of turquoise carried round the thorax. A scoop made of deer's bone has bands of turquoise alternating with lines of jet inlaid with the utmost skill, and certainly showing a fine eye for color. The finest piece in this collection, however, is a large carved frog in the blackest of jet, with turquoise eyes and turquoise inlays. This favorite reptile sings sweetly to people who for months have perhaps been praying for rain. As tadpole or half frog, or as complete in all its legs, the frog is like the duck, and more often than the dragon fly, a sign of water. There can be no doubt that a work of art so elaborate as this must have belonged to the tribe as a talisman which was brought out for the ceremonies in honor of the rain gods.

The installation of the old and modern Americana is

going on apace; many cases in the extreme west gallery are in order, though not open to the public, owing to the presence of painters and plasterers. The center of the long hall is taken by plaster casts of the tall carved pillars at Palenque and Uxnial, discovered by Stephens, and figure by Cather-

wood fifty or sixty years ago. Under Prof. Putnam this department of the Natural History Museum is increasing every year in value, and in the number of objects which can be admired by any one, whether learned in ancient Americana or not.—*New York Sun*.



SCARABAEUS PLACQUE—SECOND PRIZE—ETHEL MUNDY

FOR background use Yellow Ochre with a touch of Black. The medium tone Capucine Red with a touch of Black and the darker tone Brown Green. Outlines Black. This design would be very attractive done in Cobalt Blue under the glaze.

WATER COLOR TREATMENT.

The colors used are: For the background, Gamboge

with a very little Alizarin Crimson and a very little Charcoal Grey.

For the medium tone on the black and white drawing, Alizarin Crimson with a very little Gamboge and Charcoal Grey.

For the dark tone or green, Prussian Blue, Gamboge and a little Charcoal Grey. The outline is black.

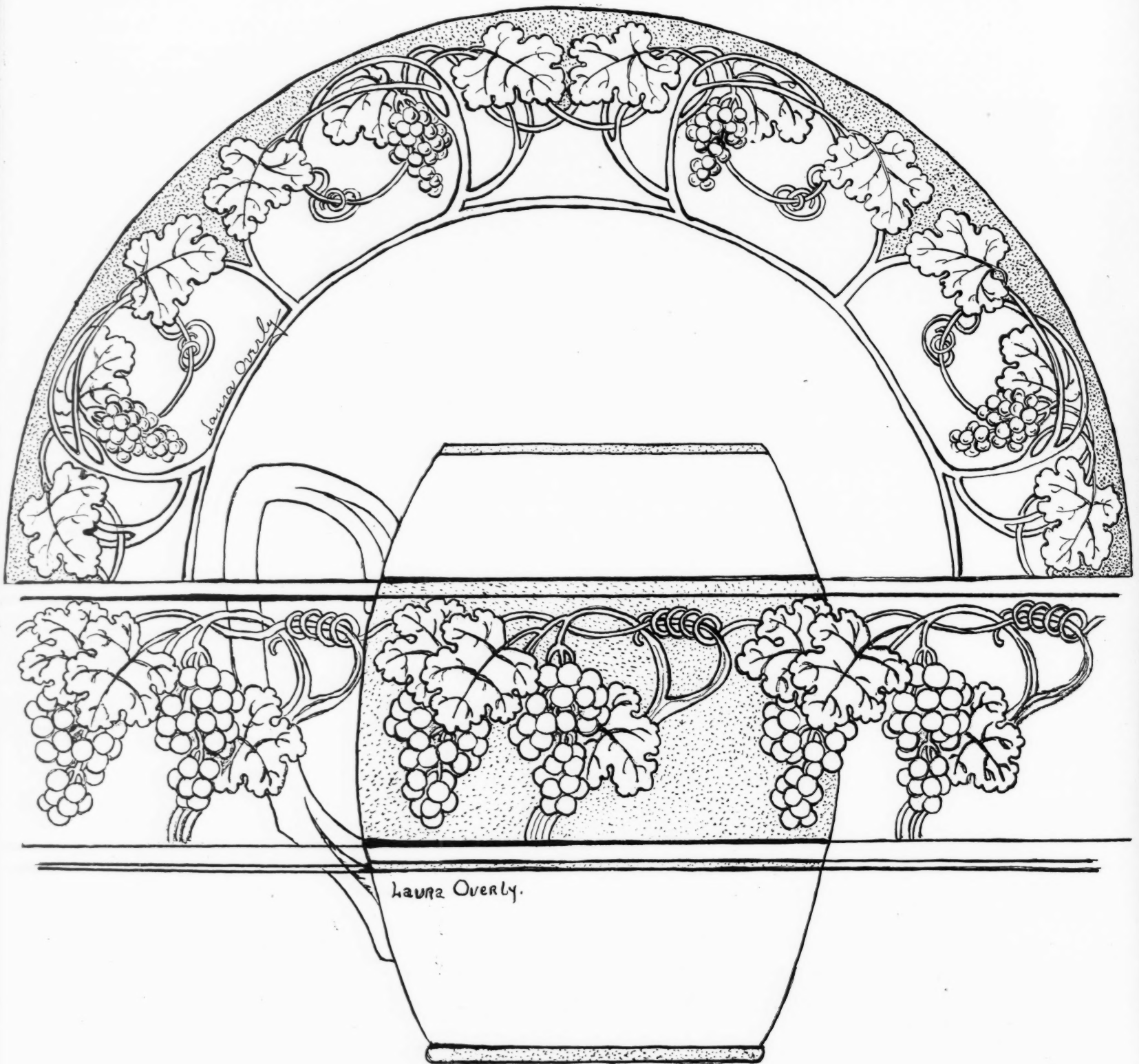


DESIGN FOR PUNCH BOWL—FIRST PRIZE



THE scheme is in blue and two values of green. Outline in black. Fill in the interlacing patterns and border at the base of bowl with a wash of equal parts of Copenhagen Blue and Deep Blue Green, mixed. Paint the ground of border, also space between panels with a thin wash of two (2) parts Apple Green to one (1) part of Sea Green. All the bands of designs and ornaments between panels are done with equal parts of Shading Green and Sea Green, used thin enough to be darker in value than the blue. The pattern inside of bowl is blue also. The black represents the dark green, the dark grey is blue and the light grey represents the light green. The background of panels is white china.

The design would be effective if carried out in two values of Yellow Luster and Gold. Use Yellow Luster in place of the Blue in the other design. Use Yellow Brown Luster where the Light Green is used and Gold in place of the Dark Green. Outline all the gold parts with black, and outline the pattern in Yellow Luster with gold.



GRAPE DESIGN FOR PLATE AND STEIN OR PUNCH BOWL—LAURA OVERLY

FOR PLATE—Use 9½ inch plate. Dry dust the rim with Bischoff's Lavender Glaze, then fire. For second fire divide the plate into eight parts, transfer carefully, outline with black.

Paint the dark background on edge of plate in Royal Blue. Grapes in Violet No. 2 and Banding Blue. Leaves and stems in Grey and Lavender Greens. Mix any violet color with Grey Green and Dark Green.

FOR STEIN OR PUNCH BOWL—First fire, transfer the design carefully, outline in Black. Dotted portion in Green Gold. For grapes and leaves use the same palette given for plate design. Dark portion Royal Blue.

Add ¼ Lavender Glaze to all the colors, otherwise you may over fire the gold. This design can be painted in Grey Greens and Lavender or any other combination of colors.



DESIGN FOR PLATE—ANNA B. LEONARD

THE whole design is to be painted with Copenhagen Blue and Dark Blue (Lacroix) mixed, using enough of the latter to give a bluer tone. For the darkest parts of the de-

sign use the paint thicker, varying the tones of the design by the consistency of the paint. This design may be carried out in any color, but it is better in blue.

NATIONAL LEAGUE STUDY COURSE

Mary Chase Perry

THE plan for the year's work for the N. L. M. P. embraces both exhibition and educational features, practically dividing the study course into two parts, thereby continuing the main characteristic of the work of last year, together with the addition of an improved line of study work, the results of which are also to form a part of the final exhibition.

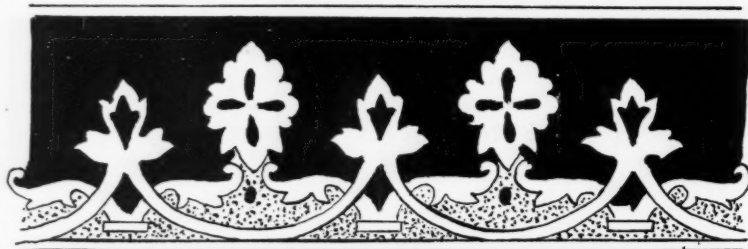
One part, consisting of decorative work on fixed shapes, will be purely of an exhibitivite and comparative order. No other merits or medals will be attached to this branch.

The second or educational part will consist of a study course of three problems, in which are represented the foundation principles of ceramics. The object of such a line of work is to lead in a gradual way, to the understanding of the educational value of ceramic study, aside from the mere making of attractive objects: to show also that it is the means of mental training and individual growth, developing not only "appreciation" but also encouraging creative ability as a means of self-expression.

The problem in clay, introduced for the first time, opens a wide field of interest; and sentiments concerning it, in anticipation, have been enthusiastic and quite in trend with modern movements in academic lines.

Each problem also, aside from its value as study work, has a direct aim in its practical application as signified by its immediate use in active manufacture.

The scholarship is of sufficient importance to make it "worth while" to any earnest student.



The gold medal will be awarded to the design or model having the most points of merit in any one or all three of the classes in the educational branch.

The silver medal will be awarded to the design or model having the second most points of merit.

The bronze medal will be awarded to the design or model having the third most points of merit.

A scholarship is to go with the gold medal, consisting of a month's tuition and living expenses, either at the Summer School of Mr. Arthur W. Dow at Ipswich, Mass., or at the Summer School in connection with the New York State School of Clayworking and Ceramics at Alfred, N. Y.

APPLIED DECORATION—COMPARATIVE.

First. Vase 490. Ceramic Art Co. With conventional, naturalistic or figure decoration. Points suggested for consideration: design, suitability and adaptation to chosen form; color and technical execution.

Second. Comport Bowl, designed by Mr. Marshal Fry and manufactured of china (not Belleek) especially for this work, by the Ceramic Art Co., to be known and ordered under the name of "League Bowl." This bowl will admit of an opportunity for outside as well as interior treatment and at choice may be decorated suitably for fruit, salad or other utility purposes.

Third. Plate 9½ plain, either rim or coup. Suitable for single serving plate or as part of a full dinner service. Conventional, naturalistic, or figure decoration.

EDUCATIONAL WORK—COMPETITIVE.

First. Outline drawing for shape of "jug," which includes pitchers, tankards, etc., the successful drawing to be purchased and reproduced by Mr. Walter S. Lennox of the Ceramic Art Co., of Trenton, N. J. "Prize jug" with name of competitor to be stamped on the bottom.

Second. Candlestick, to be coiled or modeled in plastic clay. Either dried, fired in biscuit, or with glaze. Points to be considered: Beauty of line, solidity of form and originality of design. To be purchased and manufactured.

Third. Design for 6x6 inch Tile. Either in outline, flat water-color, in clay bas-relief, or slip decoration. For reproduction with decoration either under or over the glaze, or for pressing. To be purchased and manufactured by Mr. William H. Grueby of the Grueby Faience Co., of Boston, Mass.



TREATMENT FOR BON BON BOX

Alice B. Sharrard

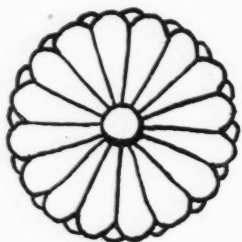
THIS little bon bon box is to be kept quite dainty, the color scheme being cream, blue and gold. Tint the bowl a delicate shade of Jonquil Yellow, this resembles the ivory of Royal Worcester and is more satisfactory than Ivory Yellow. The border is blue, using light washes of Night Green. Background within the large figures gold, outlining the whole with gold, band at the top and feet are also gold. A gold band placed inside the bowl would add to the decoration.

The design is so simple that it could be carried out in Copenhagen or Delft Blue, or worked up in enamel.



SCOTCH ROSES FOR TRAY—HENRIETTA BARCLAY PAIST

(Treatment page 113)



Kiku-mon—Imperial Badge of Japan.

THE COLLECTOR

THE COLOR BLUE IN POTTERY AND PORCELAIN

III. JAPANESE PORCELAIN.

Mary Churchill Ripley

IN attempting to study the art of the Japanese potter, we find ourselves at the outset, face to face with a grave difficulty. Commercial wares exist to such an unlimited extent, that it is next to impossible to secure specimens of what collectors call "pure Japanese wares." Articles small and large are made and have been made for many years in the "land of the rising sun," for foreign markets. European shapes and styles have also been copied, and even patterns which mean nothing whatever to the native Japanese, have been used upon pottery and porcelain. For such commercial wares, collectors care little or nothing, preferring to secure specimens of national interest and importance. With this latter class of objects we shall attempt to deal, though for illustration we may be obliged to use reproductions, as it is not easy to do otherwise when endeavoring to speak of the subject at large.

It is far easier to separate the commercial from the National art of Japan in the study of wares, though that is no simple task, than to learn to distinguish between decorations purely Japanese, and those showing Chinese or Korean influences. Potters were sent by princes to China to learn methods of the more advanced artists there, and it was a matter of pride to successfully imitate foreign things.

It is impossible to comprehend much about the art of a country, without some knowledge of its history, manners and customs. The ceremonial pottery of Japan has about it a charm that enhances its value, and gives adequate satisfaction to the collector who seeks to trace the history and thought of the people.

The arts were developed in Japan under the patronage of princes, who with desire to outdo their neighbors employed artists and artisans to make for them the best articles they could for their private use, and as gifts to friends. Ceremonies of centuries standing called for bowls and jars of traditional shapes and styles. The religions of the country required vessels, ornaments and images, the demand for which constantly stimulated the inventive genius of native potters. These objects bore often the most suggestive and artistic decoration.

It has been said that the true secret of the charm that is so subtly evident in things Japanese, consists in the fact that Japanese artists remember beauty, and paint their memories. One has only to watch an artist at work to note how true this is. From childhood the thing beautiful has impressed itself upon him, and the toss of the wave, the flight of the birds, the swaying of the grasses, the half concealed moon, the cloud-penetrating mountain peak,—vie with each other for consideration.

So highly imaginative were the early potters of Japan,

that the shapes they formed were suggestive of keen artistic sense. When conventionally treated Japanese ornament overpowers us by its intricacy and minute perfection. Built upon circles and geometrical forms, are numberless frets and designs; and ornament suggested by animal, floral and bird forms, gives free play to the fanciful genius of artists. At first patterns seem numberless, but gradually a few are found to be more commonly used than others, and of these, many of them are based upon the historic ornament of China.



Plate showing copy of Chinese mark on reverse. Dish of "Arita" porcelain with Nabeshima "Kushite" pattern on base. Reverse of "Owari" plate, decorated with "wave pattern" and tide jewels.

It is difficult to properly classify the pottery and porcelain of Japan, as potters have used clays in their native state, without bringing them to known consistencies. This has led to a vast number of experimental products, and the charm of much that has been made, consists in the fact that nothing exactly like it exists. The fact that potteries are largely family affairs, leads to development of individual styles. Traditions are handed down not only from father to son, but it has long been the custom in Japan to give one's name to a favorite apprentice to the exclusion of the son's rights. A curious story of a famous bowl illustrates this point. While traveling in Japan a dozen years ago, a collector discovered in an out of the way hamlet a very skilful potter. Believing that he would some day be very great, the collector bought from him a very costly bowl, which bore the potter's own mark. The decoration showed a most unique quality, and the curio was much admired in Europe. Five years later, on a second visit to Japan, the collector went again to the little village, and found that the same potter was at work, but not marking his wares which were very beautiful, but of an entirely different style from any known before. Upon being told by the potter that he had sold everything to an apprentice, his name and all, and that he had no longer a right to use his own name upon his wares, the traveler bought a second bowl, decorated with new design, and departed with his treasure. He then went to the apprentice, and bought an exact copy of the original bowl, with an exact copy of the mark, first used by the old potter and sold to the apprentice. On a third visit to Japan the collector found both master potter and apprentice dead, and from the son of the old potter he secured three bowls, one an exact copy of the original bowl, the second of the bowl made by the apprentice, the third showing a slight change in the style adopted by the son. All three of those bowls were marked on the bottom with the mark originally used by the father potter, the son having bought it back from the family of the apprentice, after his death. Having no skill himself, the son had failed to make as perfect ware as that made by his father, though at first glance the replicas seemed exactly like the original.

This anecdote will convey some little idea of the advisability of careful procedure in analyzing and placing wares, and the claims of broad classification are urged upon students of the potter's art.

In making a collection of pottery of any country it is wise to secure as far as possible specimens made for native use. The most important ceremonies of Japan that call for special objects, have given us incense burners, tea jars, tea bowls, incense boxes, braziers, vases for holding various objects, brushes, pencils, etc., Saké cups and bottles, cups and cup stands, flower vases for the "flower arrangement," images for altar use, images of household gods, and many things illustrative of the history and mythology of the Japanese.

In decoration, symbols and emblems are used extensively, the motif almost invariably is based on ancient themes. Signs of longevity and good luck figure largely on all pottery and porcelain.

Personages most commonly portrayed are the seven household gods, who though somewhat different in characteristics and attributes, suggest the eight immortals of China. In fact, they are often mistaken by collectors, the one group for the other. Although the Japanese often copy the legendary beings of China upon their wares, we less often see upon Chinese porcelain anything suggestive of Japanese mythology. The trained eye sees differences in so called "grotesque" ornamentation.

Chinese and Japanese porcelains are often mistaken for each other, and careful analysis is necessary in order to properly place wares. Collectors establish ways of their own to determine the quality of paste, and it is surprising to note the progress made by careful students determined to learn.

Without further consideration of the general subject let us proceed to cull some definite information regarding the use of blue in the Ceramic art of Japan. Eliminating all preconceived opinions, we may build definitely a small amount of absolute knowledge upon the few facts gleaned from close study, securing specimens that will illustrate what we learn, and will help us on our way to more advanced investigation.

In Japan, as elsewhere, it was in remote times and places that styles were developed, those styles, when known, could very readily be copied in the near vicinity of cities, where both potters and clays could be brought by wealthy princes and patrons of the art. It is always the case, that reproductions can be more successfully carried out near great centers where objects are brought from other places and known and talked about. So in London, in the early history of the potter's art in England, we find "the mystery of porcelain" talked about and attempts made to copy the wonderful new material, long before the Staffordshire potters were aware of its existence. It is of great assistance to us to grasp this thought in working out theories for ourselves.

It is often the case in Japan that wares carry various names. Princes, potters, cities and individuals lending for adoption either their own names or words of recognition or commendation. For example, the word "RAKU," so often used, meaning "enjoyment," was given on a gold seal to a potter in the 16th century, who made satisfactory wares for the "tea ceremony," for a patron of the potter's art. This seal has been handed down through many generations, and has been used by different individuals in direct line, as well as by many who have copied it, and by its use merely expressed their desire to follow so illustrious a lead, and to produce perfect wares. To distinguish between these and other similar wares is no easy task, and many collectors frankly admit that they group the wares of Japan under *styles*, without regard to the names of individual potters.



Japanese Kakemono—The Seven Household Gods.

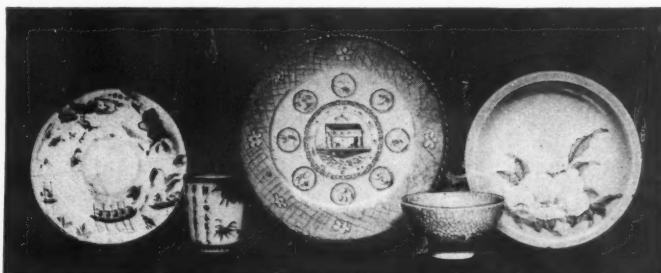


Plate to left of cut, of old "Hizen" ware. Middle plate of "Owari." Dish to right, modern "Arita" porcelain. Cup of "Imari" with bamboo and pine decoration. Cup to the right of Japanese crackle ware.

The best known of Japanese wares decorated with blue,

are those which were first made in the Province of "Hizen." Through the centuries of the development of the art, vast quantities of porcelain have been sent out of Japan from the various ports of this province, and the names of the ports are intimately connected with the wares themselves. Both "Nagasaki" and "Imari" are well known names used for "Hizen" porcelain brought from ports of the same names to Europe during the early years of British and Dutch trade with the Orient. Not only as "Nagasaki" and "Imari," but also as "Arita," "Korantia," "Hirado," and "Nabeshima" are the porcelains of "Hizen" classified. "Arita" the name of the town where clays have been found and used for manufacture of porcelain for centuries. "Korantia" the name of a large manufactory of porcelain in the town of "Arita." "Hirado" and "Nabeshima" the names given to wares produced for two Princes who were early patrons of the art. With these half dozen names one may begin analytical study of the blue and white porcelains of Japan, from the standpoint of the student, who is dependent even in Japan upon the research of others for facts relating to the beginnings of art there, and in our libraries and museums we may acquaint ourselves with all that is really known, comparing wares and substantiating conclusions by the study of specimens, if no better means are procurable.

[TO BE CONTINUED.]

PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

RAISED GOLD FOR WOOD

Maude Crigler-Anderson

FOR wall panels, medallions and frames, very striking effects are gained by using a powder as the china painter would apply raised paste. This is a powder which comes with liquid for mixing, for use with air pencil for decoration of frames, cards, etc. When applied to wood it may be covered, when dry, with any desired color of lustre. This is not practical upon leather, excepting frames or articles which are not flexible, on account of its liability to scale and crack. This paste may be applied with paste brushes or air pencil which comes in outfits at eighty-five cents, from any art house.

ENAMELED WOOD.

This style of decoration was first suggested to me by a display of inlaid enamel on gold in a jeweler's window, and from this same source you will be able to glean many beautiful designs and color schemes. Steins and tankards are especially good for this style of ornament—decorating the plain bands around them and staining the remaining parts in ebony with wax finish.

After design is well traced upon the wood, burn with a very sharp point in deep cut lines, then remove the part of design which is to be finished in enamel, with a small wood carver's chisel. This should be simple, as the deep burned lines will enable one to chip out the wood readily. Burn or finish the remaining portions of wood as you fancy, and lastly fill in the chipped out spaces with enamel. Enamel colors come in tiny cans and dry with a hard glazed surface. It is also possible to fill the design with oil colors and when dry glaze with varnish. Raised Gold for wood, also all the lustres are very effective when used with this style of decoration.

CARVING WITH PYROGRAPHY.

To be able to carve well is of great advantage to the

pyrographer, producing exquisite work, which finds ready sale on account of its being out of the ordinary. Even the simple background stamps prove a pleasing change, finished with varnish or light toned stains. Figures and heads look especially well when raised from burned backgrounds. For the benefit of amateurs the following explanation is necessary: Procure a small and medium flat chisel, also a medium curved chisel. Take for example a head. After tracing the design, proceed to trace with small chisel, cutting about one-fourth inch deep in the shadowed parts, and one-eighth inch for portion in higher light. The outline must be a deep, even, continuous line, or the wood will chip into the design when you attempt to remove the ground, producing an uneven, hopeless outline. When outline is completed begin to remove the ground with the large, flat chisel, holding it as flat as possible, beginning close to outline and shaving away from design. When ground is cut away as desired, smooth up with the large chisel, and round the outlines of design with the curving chisel. The outline in highest light should be only slightly raised and carefully rounded into the background. Lastly, proceed to burn the features as usual, there being no carving necessary, except as described for outline. The background is burned last, which hides any roughness left by the chisel.

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TREATMENT OF DESIGN FOR BOWL—Page 112

K. Livermore

AN odd and pleasing effect may be obtained by first staining the bowl a dull red, inside and out. Outline the design, then fill in each petal and leaf solid, outline within outline, following the direction of the first outline, thus working out the design in solid brown against the red. Or the treatment may be reversed. Burn the background very dark and bring out the tulips in dull shades of red, and leaves, also, if desired, or the leaves may be green. Wax and polish in the usual manner.

o o o

TREATMENT FOR BREAD BOARD DESIGN—Page 111

Lillian Osman Rechel

THE background of the inner circle should be burned a flat, even brown, burning carefully around the edges of the pebbles, leaving them wood color. The letters of the inscription on the circular band should be burned a flat brown, leaving the wood color for background. The outer border of poppies and wheat should first be burned in a fine even line, treating the background about the pebbles, flowers and wheat the same as in the inner circle. This gives the board a rich, dark look. But for those who admire light effects the treatment may be reversed, using white lines for drawing between parts of the wheat, heads and petals of the flowers. In the latter treatment, much depends upon a strong even edge to all long curves.

* *

STONE CARPETS.

A NEW invention that is already on the market in Germany is that of artificial stone steps. A design imitating staircase carpets of any desired color is pressed into the steps while still soft, and, as the design or figures penetrate to a considerable depth, they last as long as the steps. Beautiful designs can be used and have been found suitable for fine residences.



BREAD
BOARD
DESIGN
LILLIAN
OSMAN
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DESIGN FOR BOWL - KATHERIN LIVERMORE

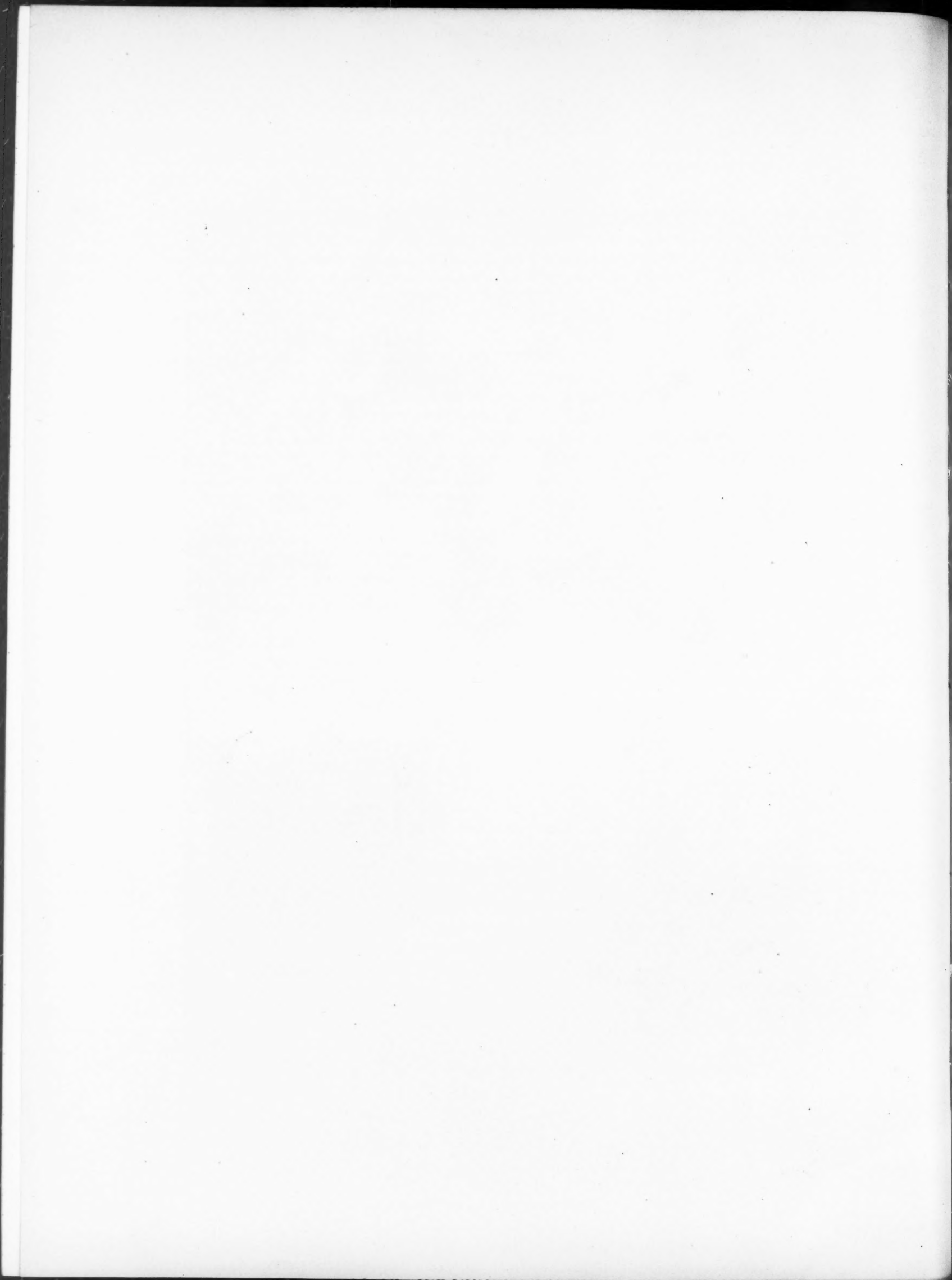
(Treatment page 110)



BLACKBERRIES—Jeanne M. Stewart

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TREATMENT FOR SCOTCH ROSES—(Page 107)

Henrietta Barclay Paist

MODEL the flowers for the first fire with White Rose except for the most delicate parts, for which use Copenhagen Blue. For the second, glaze with Alberts Yellow. Strengthen with Orange and even Yellow Brown for the darkest parts. For the foliage model with Brown Green and Dark Green, glazing with Moss Green. For shading foliage use Copenhagen Blue adding a little Pink for warmth. Glaze delicately with Yellow or Pale Green, nearest the dark foliage and bring together to make harmony. If this is used on a tray a background of Russian Green, Albert Yellow, Yellow Brown, Pompadour Red and White Rose can be blended, beginning with Russian Green at the top, running into the Yellow a dash of Pompadour and Yellow Brown and finish with White Rose near the design on the shadow side. If used for a vase a darker background can be used by a harmonious blending of Albert Yellow, White Rose, Yellow Brown and Brown Green and even a touch of Sepia or Chocolate Brown for the darkest. Depth can only be gotten by repeated firings.

TREATMENT FOR BLACKBERRIES AND WILD ROSES—(Supplement)

Jeanne M. Stewart

FOR first fire lay in the berries very simply in a tone made of Banding Blue, Brunswick Black and Ruby Purple, pay special heed to light and shade, wiping out the high lights carefully.

The wild roses should be painted in Rose with Lemon

Yellow in centers. Throw in a light background around white blossoms, wiping out white petals.

Apply background in second fire, using Rose, Banding Blue and Yellow Green for the light gray, and Ruby Purple, Banding Blue and Shading Green for the dark. A little Ivory Yellow added to these tones will improve the glaze.

The success of this design depends upon the strength and character of the berries, yet softly blended into one harmonious whole.

Three fires are necessary to the proper finish, as the shadows are added for the last fire.

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

M. A. C.—To float enamel over a large surface it is necessary to mix the enamel quite thin, a very little thicker than ordinary paint, then fill your brush full, using a large square shader, it is not necessary to have the color perfectly even, in fact it is considered more artistic to have a slight variation in tone. Some use turpentine for a medium, others use lavender. The advantage of turpentine is that it does not spread over lines and dries more rapidly. Aufsetzweis alone with $\frac{1}{2}$ flux or a mixture of $\frac{1}{2}$ Hancock's Hard White Enamel with $\frac{1}{2}$ Aufsetzweis and $\frac{1}{2}$ flux can be used adding $\frac{1}{2}$ color.

A. B. C.—For enamel in high relief, use two-thirds Aufsetzweis and one-third best English Enamel. If the enamel is in powder form, use enough Dresden Thick Oil to go all through it without making a paste of it, and thin with Lavender Oil. Enamel will chip off if there is too much oil in it, or if it is fired too hard. If the enamel is thin at the edges (when the intention is to have it raised) it is very likely to chip. The gold colors are the carmines and rubies, the iron colors are red browns, browns and carnations.

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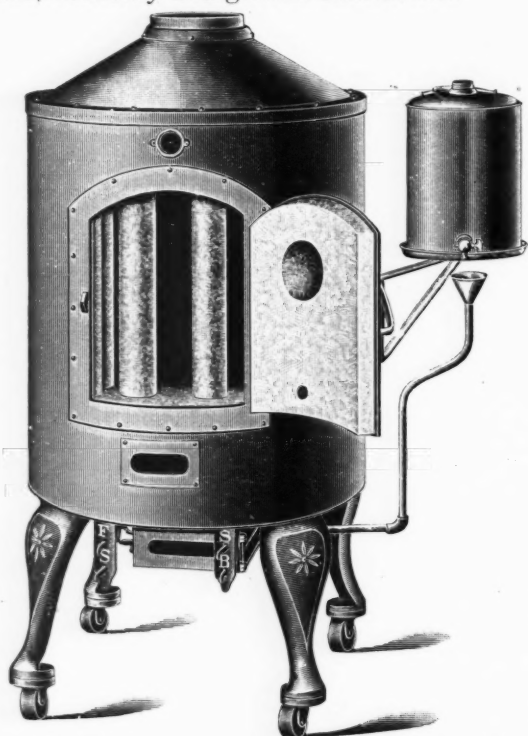
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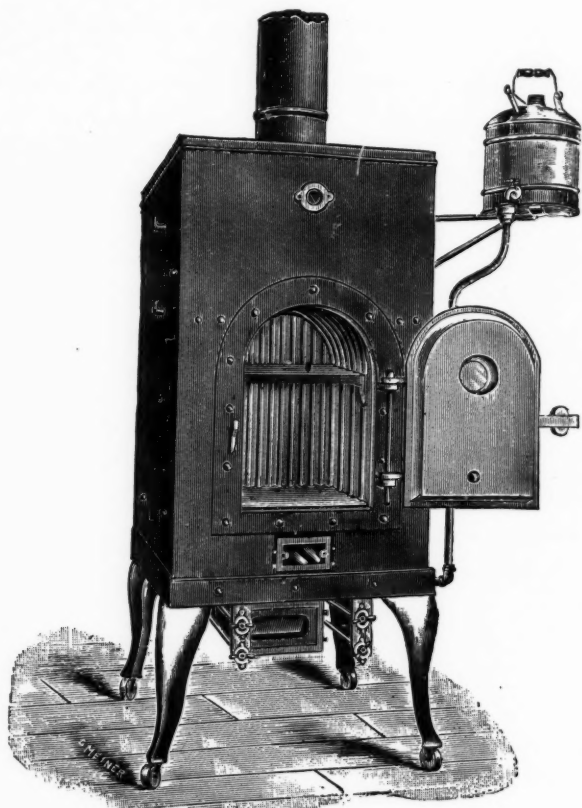
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